1:Murphy and Quain E-4,5 (1938) 1955
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411 The Trumaí made no war clubs at the time of Quain's investigation, although von den Steinen stated that the Trumaí and the Suyá were the only groups of the region to have clubs.[9] The only war club in the village was a long, fluted one of wood that the Waurá had captured from the Suyá and had subsequently given to one of the Trumaí men. It was only used ceremonially.

Firemaking

372 Fires were kindled by use of a simple, hand-twirled fire drill. Generation of a new fire was not often necessary as there was almost always an active fire in the village from which a flame could be taken. Gathering firewood was woman's work.

[313] [467]

Ornaments and Body Decoration

29 [30] Except for ornaments, men and women were completely nude. The women wore a cord belt that passed around the body just above the buttocks. Some of the women still had what Quain called a "fig leaf," probably a piece of leaf or bark, strung on a cord passing between the buttocks. It was known as the *idesnit*, the Trumaí term for the *uluri*, the common upper Xingú version of which they did not use.

302 Except for occasional body painting, the women indulged in little ornamentation. They were plucked of all body hair, but in contrast to the shorter tonsure of the males, they let their hair grow over their shoulders.

29 30 The men wore belts of cotton thread or bark fiber, but did not tie their penes. Occasionally flat shell beads were strung around the waist, but more often they were used in necklaces. Necklaces, which were worn in ceremonies, were made by stringing flat rectangular shells on cotton thread. The shells were strung only on the front half of the necklace. Quain noted one type that had two black panels on each end of the [439] necklace. Shell necklaces were an important commodity in intertribal trade, as has already been indicated. Cotton or bark fiber bands were tied around the ankles, just below the knees, and around the biceps.

301 237 287 Featherwork ornaments were worn ceremonially and included headdresses, ear pendants, and feather necklaces. Quain noted one pendant made from the whole breast of a bird. The breast had four colored bands: black, yellow, red, and again yellow, from top to bottom. Another feather pendant consisted of black, red, and yellow feathers arranged [314] in bands and attached to a short piece of wood. A black tree resin held the feathers firmly in place. The feathers were obtained from the tips of parrot wings.

[9] *Ibid.*, p. 222.

1:Murphy and Quain E-4,5 (1938) 1955
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Necklaces were made by tying feathers to a cotton cord with *buriti* fibers. Headdresses included one consisting of a ring of cotton threads with colored feathers attached. The front feathers were long and formed a sort of plume. Another headdress, a feather topknot tied to a cotton headnet, was captured in warfare with the Caiabí. A third was a crown woven of bamboo splints traded from the Waurá for arrow feathers. There were probably many other kinds, as intertribal trade in headdresses was lively.

Belts and anklets were also traded between tribes. A few Brazilian type shirts and hats had found their way into the Trumaí village. They had been obtained from travelers in the region, and especially from the missionaries, Thomas Young and his wife.

The men wore their hair cut straight around the head on a line even with the tops of the ears. A small patch on the crown was plucked, but Quain noted that the Trumaí were much less careful about keeping these parts free of new growth than were the neighboring groups. The scissors which Quain gave to one of the men replaced the old method of hair cutting with an instrument made of *piranha* teeth. A composite comb (*kuwau*) was also used. The back was made of two parallel pieces of cane joined by cotton thread and the teeth of splints from the small roots of a palm-like shrub.

The Trumaí used several vegetable paints to decorate their bodies. This method of adornment was always invoked for ceremonies, and often for wrestling, or when there were guests. The paint most commonly used was the red *urucú* (*matdot*) which was grown in the gardens. The *urucú* was made into a paste by mixing it with oil from the visceral fat of a fish. The paste could be rolled into a ball and applied directly, or spread with the fingers or a spatula made from the middle rib of the *buriti* leaf.

Other body paints were *tawariri*, a black tree gum mixed with soot, and a preparation made from *piquí* fruit and fish oil. There was also a dye, *atdot*, which was not described, and one or two other paints which Quain was unable to identify. *Jany*, a non-decorative paste made from the liver of a fish, was used to ward off insects.

Designs included dots, crescents, zig-zags, circles, curves, straight lines, and combinations of these. Quain observed several standard patterns, many of which were symbolic; others were possibly symbolic representations also, but he was unable to learn their meanings.

One man painted crescents on his chest above either nipple which he said represented vaginas. A rattlesnake design consisted of a half ellipse on the flanks with dots in the center. Quain was told that a design of red spots, with two near the nipples ringed in black, was a boa constrictor. Another snake pattern, made by painting zig-zags down the sides and back, was used on one of the posts erected during the *ole* ceremony.

/191 cont./

484 In perfect order, as though this were a carefully rehearsed theatri-
501 cal performance /192/ supported by very successful scenery, the
609 long, narrow craft glided silently along, a considerable distance from our praia /sandy shore; see the glossary, p. 172 /, closer to the opposite wooded shore; no command sounded. Almost all the naked occupants were painted black and bright red on faces and bodies, many simply blackened all over with soot; on their heads they wore white feather caps, the hair was cut short all around, as among the Bakaïrí; the standing ones were overtopped by the bows, almost two and a half meters long, and in the left hand held a thick bundle of colorfully feathered arrows.

609 Gradually they came to a stop and the stillness was followed
576 by a dreadful noise, a fanatical howling and bellowing. There
101 could be no doubt but that they were Trumaí, for they shouted this word incessantly as though their lives depended on it, beat their fists against their chests, and at the same time made bows with their upper bodies all the more violently since their legs had little room for lively gesticulation. Nevertheless, if any of us had behaved half as excitedly in the canoe, we would surely have fallen hopelessly into the water at the very beginning of the imitation. But we were on firm ground, and the example is contagious. We, too, howled; we, too, bellowed; we, too, beat our chests. Everybody shouted whatever he happened to remember of an Indian language: "Katú, hekatú Trumaí, Bakaïrí, Kustenaú," interspersed with an occasional lusty "diavo," heiliges Donnerwetter /hang it all/ in German, "don't these fellows have any sense?"

123 But far from it! No matter how invitingly we waved to them, how affably we clapped our hands, how graciously we pointed to our campsite, as though we were speaking to the Spaniard, "Sir, this house is your house," it did not help in the least. It was clear that this performance is official on the Schingú; we should be committing a breach of etiquette were we to speak of other things before we had thoroughly introduced ourselves to each other for half an hour.

BO /193 cont./
291 of the Paraguay that they wear, not the cuff, but the string:
17 "The men tie only the glans around their abdomen by means of
283 a fine bast thread, so that they keep themselves free of insects
and are not hindered in running."

B All methods, with slight variations, achieve the same re-
*17 sult, the covering of the glans, either by simply extending the
291 praeputium or by tying it up besides and even also enclosing it
in palm straw.

B As for the women, I have mentioned that they all remove
302 the pubic hair.

B The Suyá women, who adorned themselves with neck chains
30 and wore thick, rolled-up palm-leaf strips resembling tape meas-
291 ures in their pierced ear-lobes, went about completely naked.

T The Trumaí women wore a band of soft, grayish-white
29 bast; it was twisted into a rope so that there was concealment
287 only within the most modest limits and surely could not have been intentional, since merely a wider strip could have been used. They rolled a long, narrow, folded bast-strip up a little at one end, held this little roll with one hand pressed against the lower corner of the mons pubis, twisted the free strip around themselves several times with the other hand, and drew it up toward the back between the legs, came to the front again to the little roll, pressed it to them with the strip drawn across it, and turned back over the other hip to the small of the back, where they twisted in the free end and tied it securely.

BO The Bororó women likewise had the soft, gray bast band,
29 which they replaced by a black one during the menses, but they
287 fastened the band to a hip cord. Twisted in there in front, three
841 to four fingers wide, it ran, becoming narrower, over the fissure of the vulva and the perineum to the small of the back and was
BO again tied to the hip cord. In place of the hip cord, a wide,
287 tightly embracing piece of bark was also worn around the body.
See the illustration, "Bororó, Mother and Daughter" /see p.589 /.